

REOCCUPYING THE RUBBLE: TYPOLOGIES + SPACES OF RESISTANCE IN THE
WEST BANK

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PROPOSAL

+ ABSTRACT

The central design questions of this project are: what can be done with the rubble from demolished structures in the West Bank, and what potential does this material have for the creation of new structures? Additionally, what designs can be made using the rubble as the main material? Initial research began with mapping the West Bank and a spatially analyzing Palestinian and Israeli settlements using modeling and algorithmic software like Rhino and Grasshopper to study boundaries and calculate areas. Further research was done through photo collaging to understand the experience and materiality of the landscapes adjacent to the wall that separates Israel and the West Bank. The goal is to ultimately design typologies for rubble that can be implemented along the Separation Wall to create spaces of resistance for Palestinians. These spaces can be used for, seeking

shade, setting up informal markets, or instigating conversation. These design investigations were supplemented with writings of historians, social geographers, and architects, including Lefebvre, Foucault, Edward Said, and Eyal Weizman, as a way to understand the power inherently tied to the production of space. This project also draws connections across space and time to evaluate how power must always be considered (and shared) in the design process.

+ QUESTIONS

1. How has the urban morphology of the West Bank [landscape architecture, architecture, infrastructure] been weaponized against the Palestinians to advance Israel’s agenda of occupation and land annexation?

1a. How do our tools of representation reinforce this colonial paradigm?

2. How can spatial design/landscape architecture subvert elements of occupation in order to restore agency and public space to Palestinians?

3. How can the Separation Wall be viewed as a monument of Israeli hegemony? How can the rubble of demolished homes be morphed into a countermonument against the wall?

+ INTRODUCTION

As a designer, one must recognize the inherent power that comes with wielding the tools we have to create physical spaces. To design a space is to decide materials used in construction or plants.

for installation, but it is also to decide who may use the space or who may not. Even if the design process itself is apolitical, the outcomes will always have political and social undertones, be it related to race, socioeconomic status, national identity, or otherwise. Designed spaces are inclusive and exclusive based on any number of factors present, whether that be the height of vegetation or the absence of it, the presence of walls, the navigability, or the physical accessibility.

Many of the aforementioned factors do not state outright who may be free to use a space, rather they are much more insidious in how they exclude populations. The use of design to fundamentally separate people based on their personal identities or on a larger political endgame has contributed to what I define as sociospatial marginalization.

To that end, design, be it landscape architecture, architecture, and/or urban planning, has historically been critical in providing safe, lush, open space for certain elite groups within society, as well as projecting economic development, concentrated political power, and a prowess on the world stage. Further, “it encourages well-off communities to hoard amenities and resources, exclude allegedly undesirable populations, and maximize property values in competition with other communities” (Lipsitz, 12). Every society and political system is guilty of using space to privilege some and marginalize bodies and cultures that are considered “less than” or unequal.

Design works as such a powerful tool in achieving sociospatial marginalization because its effects and messages are almost always latent. Natural or

synthetic elements may seem uninteresting or expected to the typical user of a space, but for the oppressed people these same elements work in tandem to keep them oppressed, inhibited, and unfree. Therefore, the designer, whether an individual, an organization, or a political body, must know their place and adhere to an ideology that promotes human and social equity. The failure to do so can and will have devastating results for people who are not privileged in their societies.

One of the most extreme and visceral representations of the misuse of power in the design process is demonstrated in the landscape surrounding “the fence” along the border between Israel and the Occupied West Bank. In a conflict spanning more than seven decades, the land over which both sides have been fighting has been

manipulated to oppress the Palestinian people and advance Israel's land grab. The spatial make-up of the West Bank in its current form resembles that of an aerosol spray: Palestinian and Israeli settlements and jurisdictions scattered all around, in some regions physically juxtaposed and in others, completely separate. After decades of international diplomacy, trans-national wars, riots, and armed internal conflicts, the landscape is ever-changing, albeit slowly with Israel consistently encroaching into Palestinian territories to establish their own illegal settlements. This kind of encroachment "has been to induce what one Israeli minister called 'voluntary transfer,' ie. to get rid of the Palestinian population by transforming the Palestinian topos into atopia, by turning territory into mere land" (Hanafi, 192). The result of all of this, on a macro-level, is the constant redrawing of arbitrary borders

the ceding of land and control, and the widening separation and fragmentation of Palestinian settlements. On the ground, people are pushed apart and trapped in a system of surveillance and suspicion, while the land itself becomes unrecognizable. This makes spaces of refuge and resistance all the more important to Palestinians, and design can be a part of that process.

Within the landscape of the separation wall between Israel and the West Bank, landscape architecture can play an integral role in designing spaces that promote resistance against Israeli occupation and foster camaraderie and refuge among the Palestinian people. This project, adhering to a post-colonial and anti-capitalist ideology, aims to study the West Bank through mapping and photo collage to ultimately produce a set of design typologies for the rubble

leftover from structural demolitions carried out by the Israeli government. Today, over ten thousand individual structures have been demolished, leaving thousands of cubic feet of stone, concrete, and metal in heaps across the landscape. These materials—stone, concrete, and metal—carry with them decades of culture and history, which makes them incredibly important and sentimental to the Palestinian people. Much of this project has studied the materials that have come out of the structural demolitions, and typologies of form have consequently arisen out of those studies. These typologies can then be implemented along the Israel-West Bank border based on the current landscape with the ultimate goal of re-using these materials to create spaces of resistance that restore agency to the Palestinian people.

By creating these spaces of resistance, the social, economic, and political erasure of the Palestinian people begins to shift, and new forms of urban space push back against a colonialist and statist power. While this project by no means aims to solve this geopolitical conflict in its entirety, the utmost hope is to use design to offer possibilities of resistance and lay the groundwork for Palestinians to utilize their experience and networks to reclaim the space in the way they want to. In this way, spaces of surveillance or violence can become spaces of relaxation, planning, play, or refuge—they can become spaces of every day life. Design in this region has more often than not been weaponized as a tool of oppression and has been a part of the problem. It is time now for designers to reckon with the sociopolitical consequences of their actions, and to stop perpetuating the oppression

and marginalization of bodies and cultures. If design has the power to take agency away from people, it most certainly has the power to give it back.

INTRODUCTION

+ HISTORICAL CONTEXT

The territory of “Palestine,” refers to the geographic region between the Mediterranean Sea and the Jordan River. Edward Said notes in his book, *The Question of Palestine*, that “Palestine became a predominantly Arab and Islamic country by the end of the seventh century. Almost immediately thereafter its boundaries and its characteristics... became known to the entire Islamic world, as much for its fertility and beauty as for its religious significance” (Said, 10). Early, tenth century Arabic texts describe the beauty and fertility of the land, stating, “Filastin (Palestine) is watered by the rains and the dew. Its trees and its ploughed lands do not need artificial irrigation; and it is only in Nablus that you find the running waters applied to this purpose” (Istakhari and Hankal).

For centuries, Palestine has been occupied and overseen by various peoples, including Babylonians, Assyrians, Persians, Greeks, Romans, Arabs, Turks, Crusaders, and Egyptians (History). Beginning in 1516 and ending after the close of World War One, Palestine was a province in the vast Ottoman Empire (Said, 11). Much of the urban morphology of Palestinian settlements and cities in the West Bank is a testament to the influence of the Ottoman Empire. Specifically in the nineteenth century, “throne villages,” or sophisticated housing areas that reflected the power and prestige of rural sheikhs began to pop up as a result of the Ottoman tax collection system (Sharif, 33).

While the Ottoman Empire was in control of the region, and while the Arab population was the clear majority, two distinct ethno-national groups began to

form. As previously stated, the majority of people in Palestine were Arab, yet there had also always existed a small number of Jews, mostly concentrated in the holy cities of Jerusalem, Hebron, Safed, and Tiberias (CJPME). Beginning in the late nineteenth century, there was a steady arrival of Jewish colonists in Palestine due to the rise of Zionism, or the ethno-nationalist movement to establish a Jewish nation. Said defines it as, “a movement to free Jews and solve the problem of anti-Semitism in the West” (Said 23). What made the territory of Palestine as the desired place for a Jewish nation rested on the Western conception of “being a backward province in an even more backward empire” (Said 24). Disagreeing with this notion would be deemed anti-Semitic, considering the Jewish people had already been historically aligned with suffering and geographic dispersal. The Zionist

Movement gained prominence in 1882, during which Palestine began to see an influx in Jewish colonists. By the end of World War One, the Ottoman Empire had collapsed, and Britain established jurisdiction over Palestine as an attempt to establish European governance in the region and to support the creation of a Jewish homeland. The British Mandate for Palestine was “made by a European power about a non-European territory in a flat disregard of both the presence and the wishes of the native majority resident in that territory” (Said 16). Demographic wise, in 1931, the Jewish population in Palestine was 174,606 (up from approximately 25,000 in 1882), and in 1946 it grew to 608,225 (Said 11).

The mass migration of Jews to Palestine, in conjunction with the horrors of the Holocaust and a growing

Zionist movement, the United Nations partitioned Palestine into separate Arab and Jewish States. The plan, adopted by the U.N. General Assembly in 1948, was seen as a solution to heightened tensions between Palestinian Arabs and Jewish migrants in the region. This resulted in the horrific expulsion of 700,000 Palestinians from their land and the destruction of hundreds of homes and villages, known today as Nakba, or “the catastrophe” (Sharif 18). Joseph Weitz, director of Land Afforestation Department of the Jewish National Fund stated in his diary, “Between Ourselves it must be clear that there is no room for both peoples together in this country.... We shall not achieve our goal of being an independent people with the Arabs in this small Country. The only solution is a Palestine, at least Western Palestine (west of the Jordan river without Arabs. And there is no other way than to

transfer the Arabs from here to the neighbouring countries, to transfer all of them; not one village, not one tribe, should be left” (Al Jazeera). This mass exodus out of Palestine was accompanied by Israeli lead demolitions and the systematic erasure of the Palestinian people to make way for the development of the State of Israel.

Surrounding Arab nations, seeing Israel as an extension of Western colonialism, white supremacy, and the downfall of the Arab world, invaded Israel in 1948 in the Arab-Israeli War. Israel again went to war with its neighbors in 1967 in the Six-Day War. Both of these geopolitical conflicts saw Israeli victories, leading to a mass influx of Jews to Israel and a redrawing of boundaries between Israeli and Palestinian territories. These wars were opportunities to exile more Palestinians and encroach on

the West Bank, Gaza, and neighboring Middle Eastern nations. Yara Sharif, a Palesitnian architect describes the occupation of Palestine under Israel after the 1967 war: “The occupation erased the ‘Green Line’ that drew the border of West Bank, to contain all Palestinians within a bigger entity...Being simultaneously included and excluded, the battle between Palestinians and Israelis has since been about the land; it is a battlefield of who gets to draw what division line. This accumulation of oppression and land confiscation erupted in the first Palestinian mass popular uprising in 1987 known as the *Intifada* in Arabic, which means ‘shaking off’” (Sharif, 19). This armed protest against Israeli occupation—including boycotting Israeli goods, refusing to pay taxes, and organizing mass demonstrations--of the entire West Bank emphasized the anger and resistance of Palestinians toward

an occupying power. After almost six years of standoff and conflict, the Oslo Peace Agreement was negotiated in 1993, which became a major step and hindrance toward peace.

By 1993, “there [were]...over two hundred [Israeli settlements], principally on hills, promontories and strategic points throughout the West Bank and Gaza. An independent system of roads connects them to Israel, and creates a disabling discontinuity between the main centres of Palestinian population. The actual land taken by these settlements, plus the land designated for expropriation, amounts – it is guessed – to over 55 per cent of the total land area of the Occupied Territories” (Said 3). The Oslo Accords were designed as a brokered deal between the Palestinian Liberation Organization (PLO), and Israel. Both sides were to agree upon the future of

peace negotiations, the establishment of a Palestinian governing body, and the boundaries of Israeli and Palestinian territory. Through these accords, the Palestinian Authority (PA) was created to represent the Palestinian people, Israeli soldiers were withdrawn from certain cities in Gaza and the West Bank, and the West Bank was divided into three zones: Areas A, B, and C (Sharif 19). Area A (18%) was completely under the jurisdiction of the Palestinian Authority, Area C (60%) was under complete Israeli jurisdiction, and Area B (22%) was jointly overseen by both Israel and the Palestinian Authority. However, Sharif notes that in Area A, “key issues of external security, water, provision, airspace, exits and entrances still remain under control of Israel” (Sharif 20). Said goes on to say that, “Israel has tapped into every aquifer on the West Bank, and now uses about 80

per cent of the water there for the settlements and for Israel proper... So the domination (if not the outright theft) of land and water resources is either overlooked, in the case of water, or, in the case of land, postponed by the Oslo accord” (Said 3). The division of the West Bank into three distinct areas, all of which are disconnected and dispersed, did little to establish lasting peace in the region. Many Palestinians saw Israeli controlled areas and the proliferation of Israeli settlements as the continuation of colonization, and after tensions continued to rise, the *Second Intifada* broke out in the year 2000 and lasted over four years.

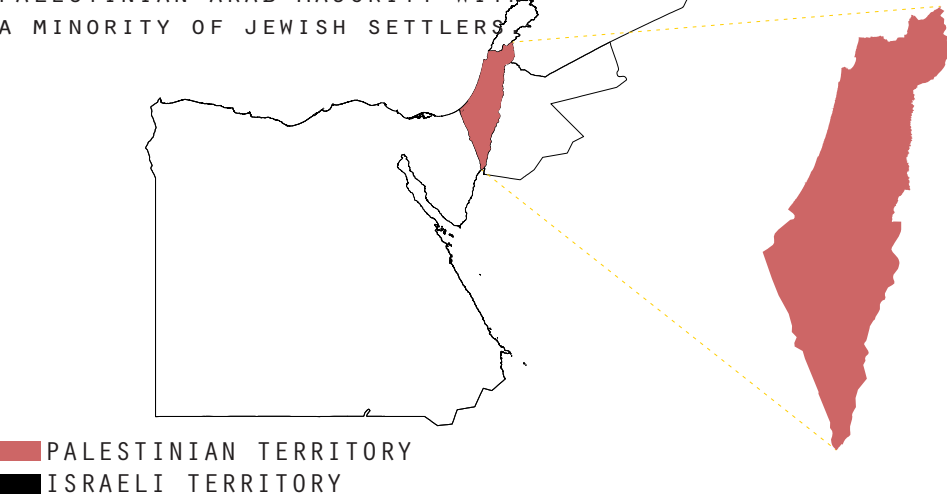
Many of the spatial forms of oppression and occupation by Israel I intend to study in this thesis rose from the ashes of the *Second Intifada*. Following years of violence and bloodshed, Israel

began the implementation of a full-fledged spatial apartheid system throughout the West Bank. Palestinian settlements kept their borders after the conflict, but were then increasingly “surrounded by Israeli settlements, roadblocks, and bypass roads--weaving above and under to link the illegal settlements to Israeli areas” (Sharif 22). Additionally, what followed were military checkpoints near Area A, B, and C borders so as to monitor the movement of Palestinians in the West Bank. These implementations during and after the Oslo Accords demonstrate the insidiousness in maps being made by the occupier. By 2007, the number of Israeli settlers in the West Bank was estimated to be 483,453 compared to the 2.2 million Palestinians, shifting major control of the land and its resources away from Palestinians and toward Israeli occupants (Sharif 23).

The continuous grabs at land, and the accompanying armed conflicts that result degrade any chance of peace for the region. The political solution for what peace in this region is unclear, with some vouching for a one-state solution, others for a two-state solution, and extremists on both sides pushing for the eradication of the other. What becomes clear here, however, is that the inherent issue is about *land* and one’s right to that land. Currently, Israel maintains a stronghold over how most of that land, including its inhabitants, is treated and used. As Said states, “The alternatives are unpleasantly simple: either the war continues...or a way out, based on peace and equality...is actively sought, despite the many obstacles. Unfortunately, injustice and belligerence don’t diminish by themselves: they have to be attacked by all concerned” (Said 1999).

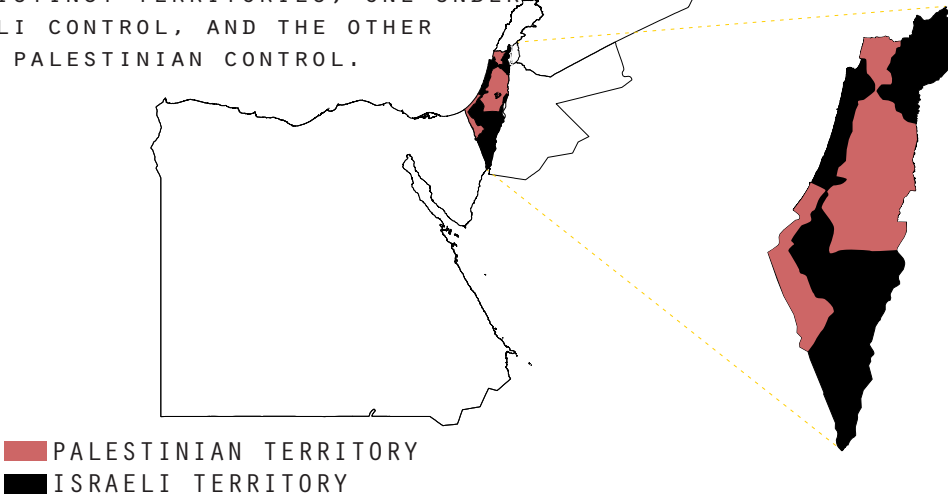
PRE-1947

BEFORE 1948, THE TERRITORY OF PALESTINE WAS INHABITED BY A PALESTINIAN ARAB MAJORITY WITH A MINORITY OF JEWISH SETTLERS



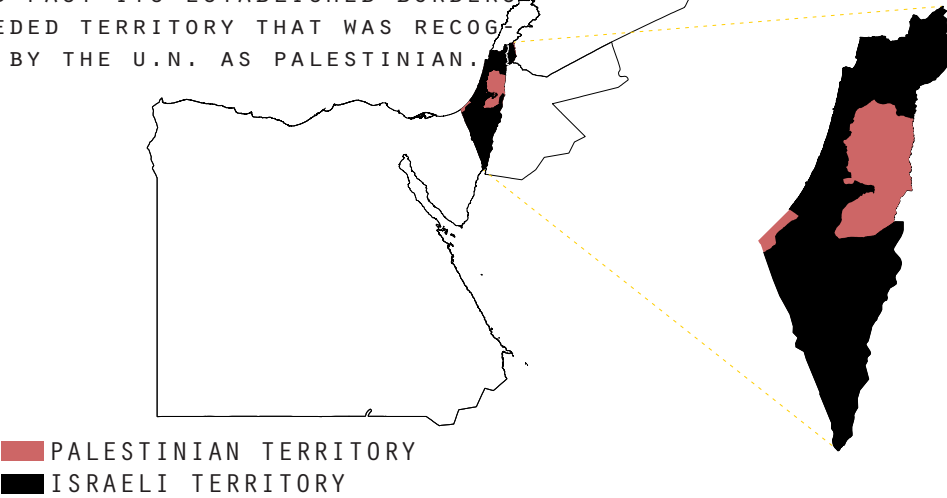
U.N. PARTITION PLAN, 1948

THE UNITED NATIONS GENERAL ASSEMBLY VOTES TO PARTITION PALESTINE INTO TWO DISTINCT TERRITORIES, ONE UNDER ISRAELI CONTROL, AND THE OTHER UNDER PALESTINIAN CONTROL.



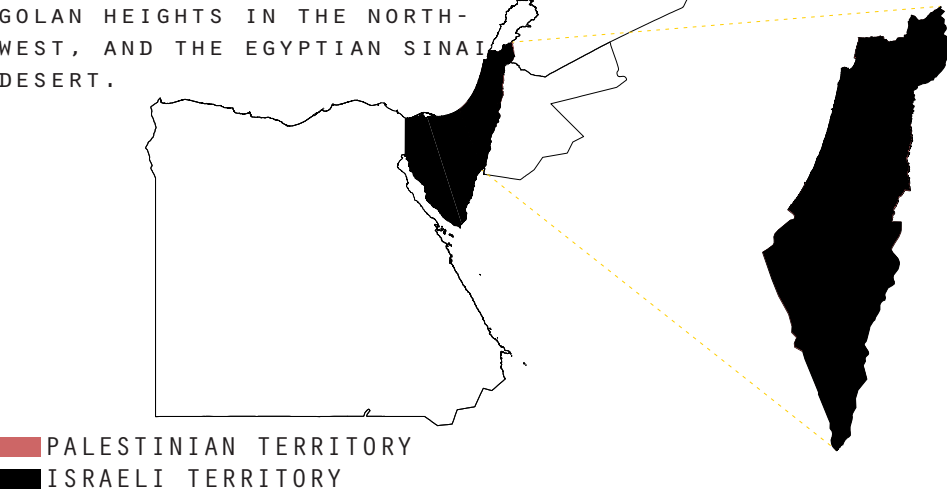
POST ARAB-ISRAELI WAR, 1948

AFTER THE INVASION OF ISRAEL BY NEIGHBORING ARAB COUNTRIES, ISRAEL PUSHED PAST ITS ESTABLISHED BORDERS AND CEDED TERRITORY THAT WAS RECOGNIZED BY THE U.N. AS PALESTINIAN.



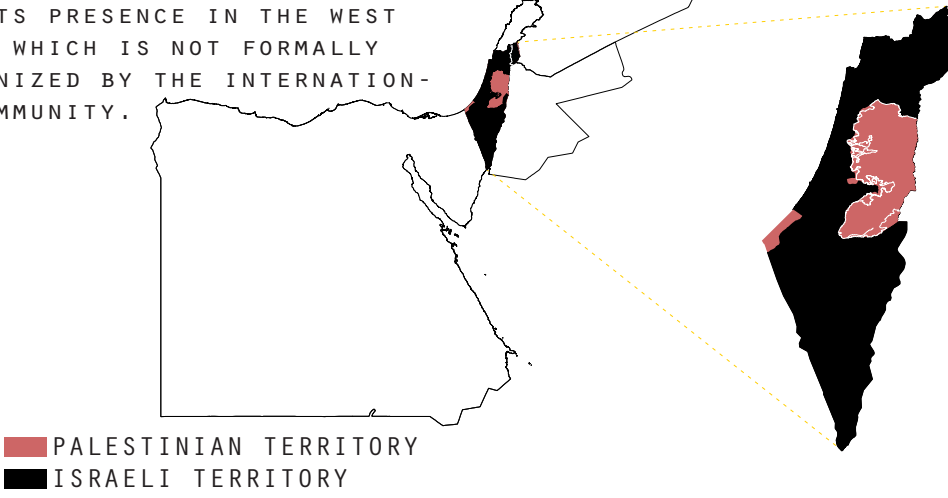
SIX DAY WAR, 1967

AFTER THE SIX-DAY WAR, ISRAEL AGAIN PUSHED PAST ITS BORDERS AND SEIZED CONTROL OVER ALL PALESTINIAN TERRITORY, THE GOLAN HEIGHTS IN THE NORTH-WEST, AND THE EGYPTIAN SINAI DESERT.



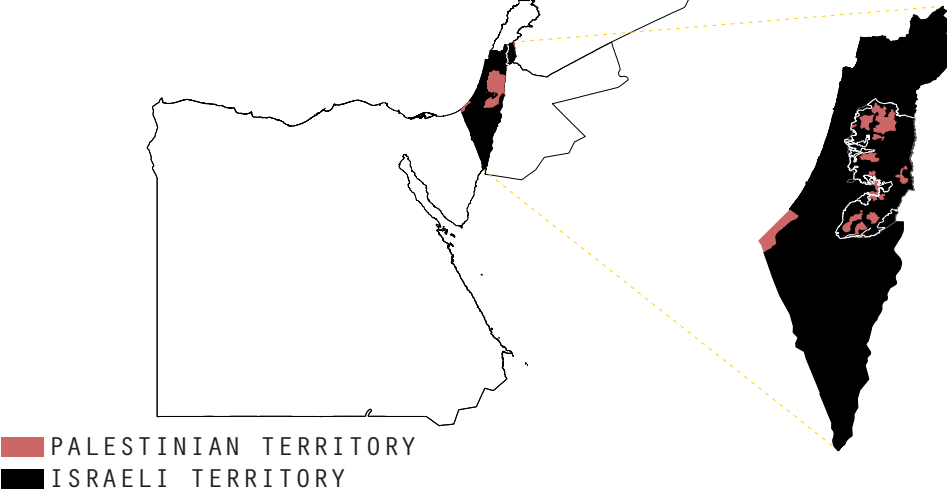
POST SIX-DAY WAR, 1967

THROUGH PEACE NEGOTIATIONS FOLLOWING THE SIX-DAY WAR, ISRAEL RETURNED THE SINAI DESERT BACK TO EGYPT. ISRAEL ALSO CONTINUED ITS PRESENCE IN THE WEST BANK, WHICH IS NOT FORMALLY RECOGNIZED BY THE INTERNATIONAL COMMUNITY.



PRESENT DAY

TODAY, THE WEST BANK REMAINS INTENSELY SEGMENTED BY THE PERSISTANT AND INCREASING PRESENCE OF ISRAEL.



+ THEORETICAL FOUNDATIONS

“In the history of colonial invasions maps are always first drawn by the victors, since maps are instruments of conquest. Geography is therefore the art of war but can also be the art of resistance if there is a counter-map and a counter-strategy” (Said, 1996). Since the mid-twentieth century, social geographers, architects, urban planners, and landscape architects have grappled with the power in conceiving of, representing, and creating space. Much of the theory relating to producing space originated from predominantly Western Marxist thinkers, but they have since been applied to cities and landscapes across the developed and developing world. Edward Said, a Palestinian post-colonial theorist, made a strong point (quoted above) about the power in mapmaking and creating space,

alluding to the notion that history is always told from the perspective of the victors. Mapmaking, and the designing of spaces is no different: the ones who have control and jurisdiction over land and space craft it in the way that they choose, regardless of competing ideologies or the lives of those who reside on said land.

In the case of large-scale spaces, the State as a governing institution can be considered the “designer,” and the blank canvas on which the State can draw is its territory. Territory, however, must be defined for the purposes of this project, as it is “not the only primary spatial dimension of capitalist political economies, and most capitalist political-economic configurations are not uniformly or comprehensively territorial” (Brenner & Elden, 354). Territory, therefore, is constantly changing, whether or not the physical borders

change with it. The land itself will transform with variations in political systems, allocations of resources, war and geopolitical conflict, and social agendas. We assume, then, that the State has the final authority on the planning and execution of how territory may change. Lefebvre’s conception of State produced territory was that, “Territory enables, facilitates and results from the evolution of state action; and concomitantly, state action produces, facilitates and results from the evolution of territory” (Brenner & Elden, 364). While the State has historically played a major role in shaping a nation’s territories, often the most transformative and productive changes come from those who are against the State or its policies. In this regard, social geographers Neil Brenner and Stuart Elden approach Lefebvre’s notion of territory and take it one step further: There is, therefore, a continual production of territory, rather

than an initial moment that creates a framework or container within with future struggles are played out. Territory is always being produced and reproduced by the actions of the state and through political struggles over the latter; yet at the same time, in the modern world, territory also conditions state operations and ongoing efforts to contest them. States make their own territories, not under circumstances they have chosen, but under the given and inherited circumstances with which they are confronted. (Brenner & Elden, 367).

In the context of Israel and the Occupied Palestinian Territories (OPTs), the land has been shaped by both Israelis and Palestinians, one being the hegemonic state power asserting its dominance through its military and infrastructure, and the other being an oppressed group resisting occupation and colonization by whatever means necessary.

In this way, the West Bank, as a territory, has been produced by top-down diplomatic endeavors such as the Oslo Accords or Camp David Accords, and by Israeli governmental interventions such as the wall, checkpoints, and roadblocks. Yet, the West Bank, as a territory, has been produced by a subversive narrative of the Palestinians, either by armed conflict such as the Intifadas, or eluding surveillance in underground tunnels or off-road paths. These modes of producing the West Bank territory work in tandem and against each other all at the same time, constantly pushing the State and its enemies to struggle and contest the creations of the other.

However, each action of the State does not have an equal, opposite reaction from the oppressed groups, and vice versa. More often than not, it is the consequences of the State’s actions that

are farther-reaching and more impactful. The question then becomes, how does the State accumulate this kind of power to be able to use space as its weapon? Lefebvre argues that the State believes it must have the power to produce and maintain space in the way that it does in order to generate stability within a capitalist society. Lefebvre writes, “In the chaos of relations among individuals, groups, class fractions and classes, the State tends to impose a rationality, its own, which has space as its privileged instrument” (Lefebvre, 226). As a way to keep the social and economic systems of a nation in order and productive, the State defaults to territory and space. This reliance on space for control and imposing an ideology on its people can be derived from capitalism: “The dominant form of space, that of the centres of wealth and power, endeavours to mould the spaces it dominates (i.e. peripheral spaces), and it

seeks, often by violent means, to reduce the obstacles and resistance it encounters there” (Lefebvre, 49). To accumulate wealth is to accumulate power, and the more difficult it is for people to access spaces of wealth and power, the harder it is for an uprising against the State and the violence it perpetuates.

Part of what makes an uprising or revolution from the bottom-up so difficult is, of course, the access to resources, but also the ideology through which the oppressed party adheres to. In Lefebvre’s *The Production of Space*, he questions what a socialist revolution would look like within a capitalist system:

“A revolution that does not produce a new space has not realized its full potential; indeed it has failed in that it has not changed life itself, but has merely changed ideological superstructures, institutions or political

apparatuses. A social transformation, to be truly revolutionary in character, must manifest a creative capacity in its effects on daily life, on language and on space - though its impact need not occur at the same rate, or with equal force, in each of these areas” (Lefebvre, 54).

To Lefebvre, a social revolution must push back against every dominant structure or ideology that currently exists, otherwise the resulting systems will be new iterations of how things used to be. For instance, spaces of resistance in the West Bank cannot be produced or maintained under a capitalist or hegemonic structure. Rather, the production of spaces of resistance in Palestine must, in every way, go against the spaces that Israeli forces and settlers have created throughout the West Bank. If an anti-capitalist, post-colonial, and non-hegemonic ideological structure is

not at the center of the design process, then the resultant spaces will be a newer incarnation of the same oppressive sites of surveillance and violence that they were initially created to be. In that regard, the same modes of the design process can be used, they simply must be subversive and challenging to imperialist norms.

The same goes for a designer’s modes of representation when conceiving of spaces of resistance. Eyal Weizman, a prominent Israeli architect and theorist, described his experience in the Israeli High Court during the process of “designing” the final form of the separation wall. The scenario, in the simplest terms was the wall itself on trial, with a team set to defend the current layout plan for it, and another Palestinian defense team to advocate for changing the layout of the wall proposal: “To argue their position, both parties used

different means of representation: topographic maps, plans, aerial and satellite imagery, photographs and video documentation together with their associated means of display” (Weizman, 68).

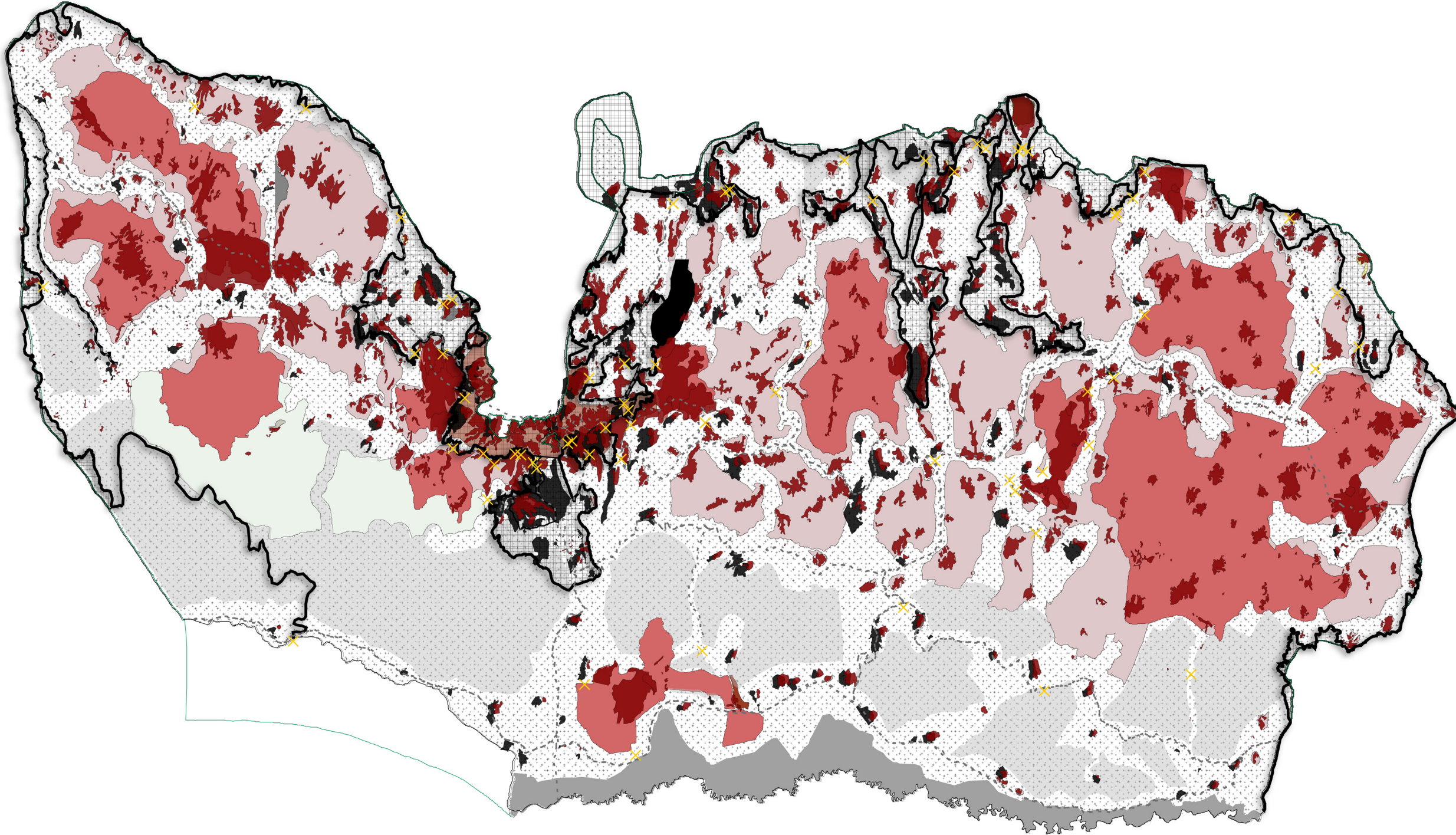
What’s most striking about Weizman’s statement is that he, in the most general terms, described the design process for a typical landscape project. This particular project, however, was far more insidious. According to Weizman, “...the route of the wall is dictated only by security and topographical considerations,” and he goes on to say that, “the legal process came to resemble a design session, with the parties making their points on the model, sometimes balancing their pens on its miniature topography to try out alternatives” (Weizman, 72). This scenario is an extreme yet clear example of a stereotypical design process being utilized for the creation of an oppressive and

life-altering structure. After the trial had concluded and the Israeli military’s “design” had been selected, a general had stated that the alternative route is “from the point of view of the Palestinian petitioners, the least of all possible evils,” yet it was not selected as the final form for the wall (Weizman, 76). This statement from the general makes clear that the iteration of the wall that was chosen is doing more evil unto the Palestinians than other options put in front of the court.

It is at this point where I will, again, state that if design can be used in evil ways to cause harm, it can also be used to abolish that harm and rectify the damage it has caused. These demonstrations of power within the design process cannot last forever as long as there are those who are critical.

+ THE WEST BANK
AS FRAGMENTED SPACE

- KEY
- “GREEN LINE”
 - ROAD REGIME
 - SEPARATION WALL
 - CHECKPOINT
 - PALESTINIAN SETTLEMENT
 - ISRAELI SETTLEMENT
 - CLOSED MILITARY AREA
 - AREA A [OSLO ACCORDS 1993]
 - AREA B [OSLO ACCORDS 1993]
 - +++ AREA C [OSLO ACCORDS 1993]



X

+ SPATIAL INVESTIGATIONS

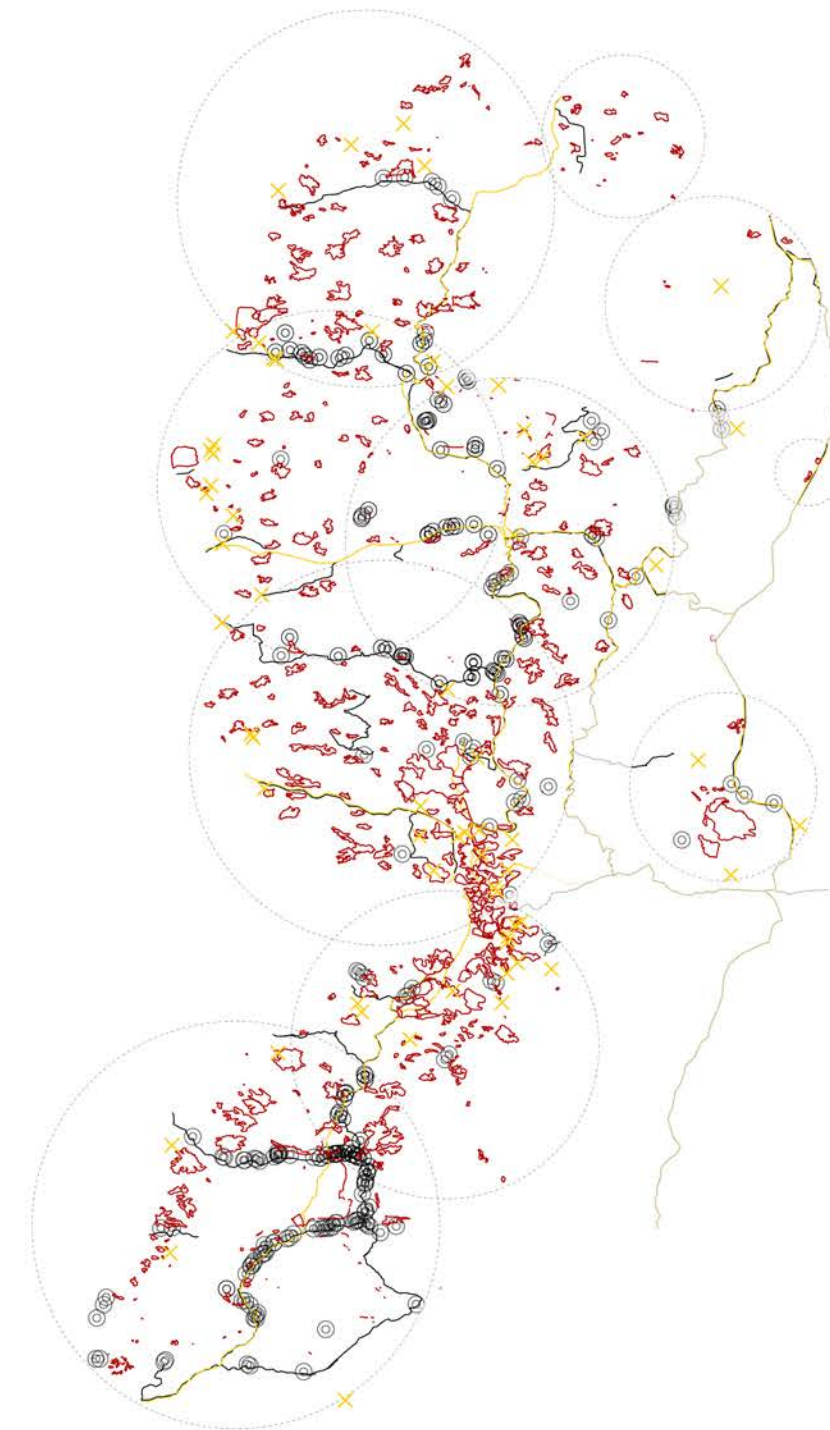
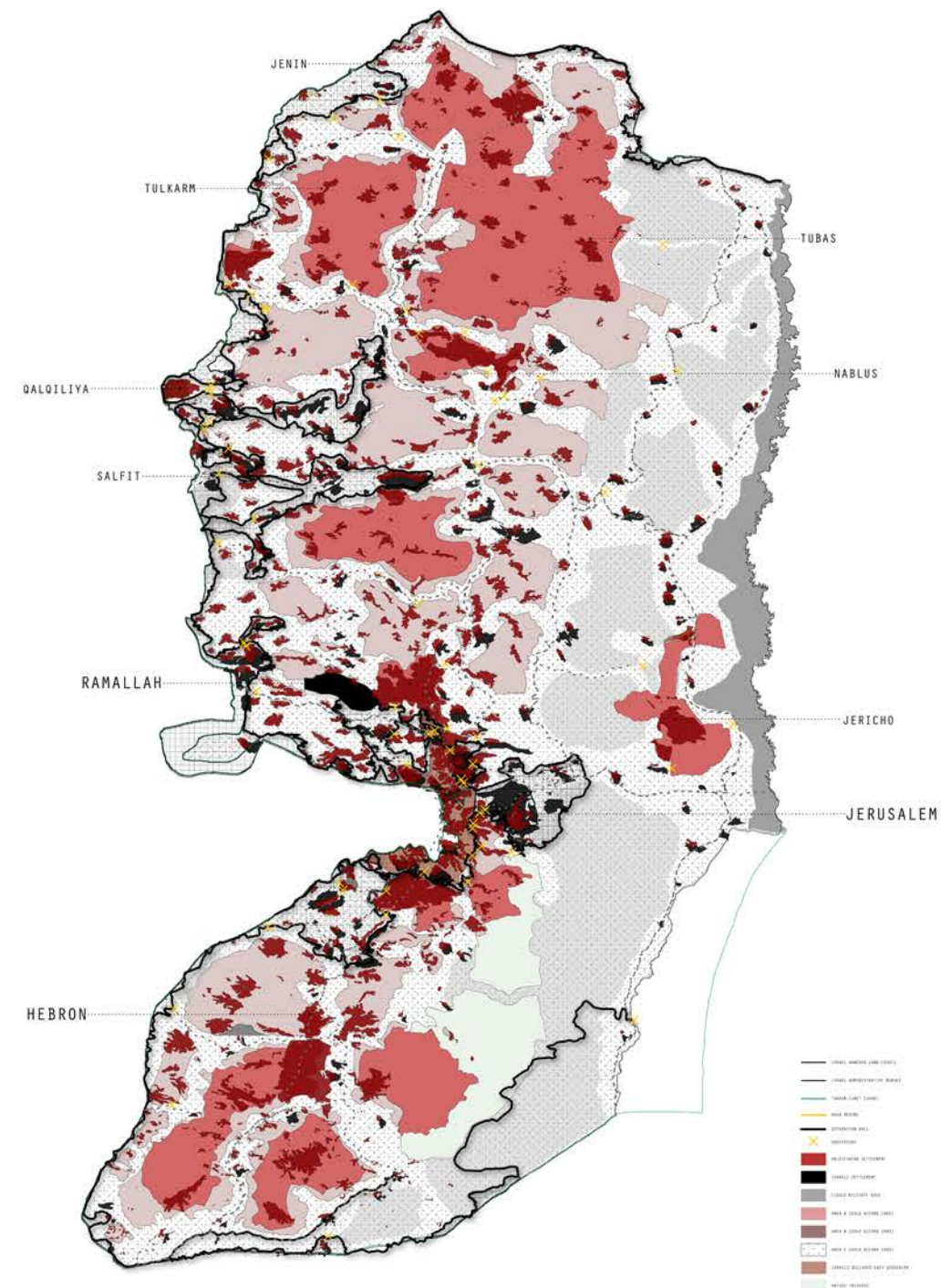
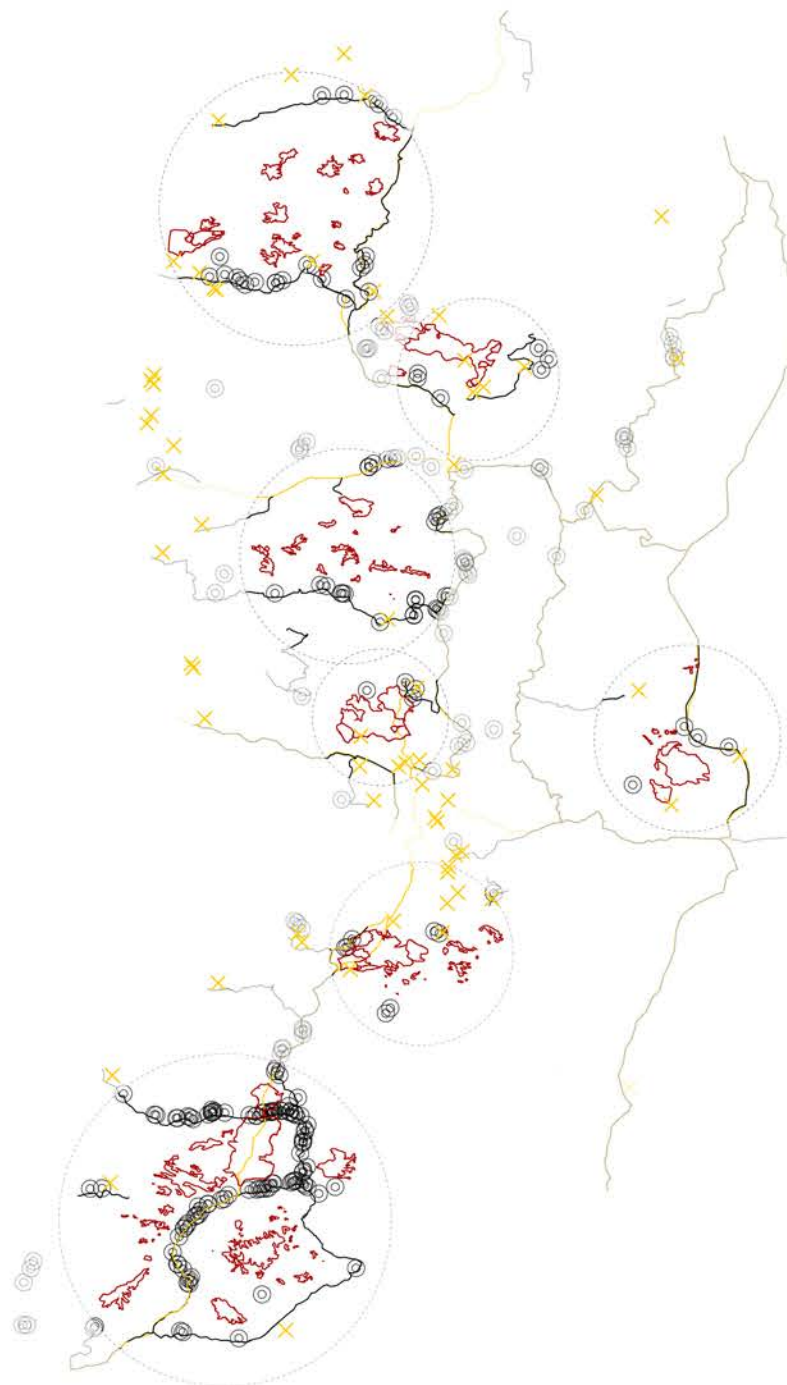
When I initially began this thesis project, one of the first elements I sought to investigate was how the Occupied West Bank was spatially arranged by using available GIS data. Mapping has become increasingly within the landscape architect's jurisdiction; to be a designer with the power to create a map is a powerful thing. What gets represented, and what gets erased? What receives color? Thicker lineweights? Where is the viewer's eye meant to be drawn?

The aim of these maps was to use graphic representation to center the Palestinian settlement narrative and highlight the illegibility of life within these settlements. The areas highlighted a shade of red are under some form of Palestinian governance, but they are so far from being connected in any

logical or meaningful way that they contribute to better mobility and way of life.

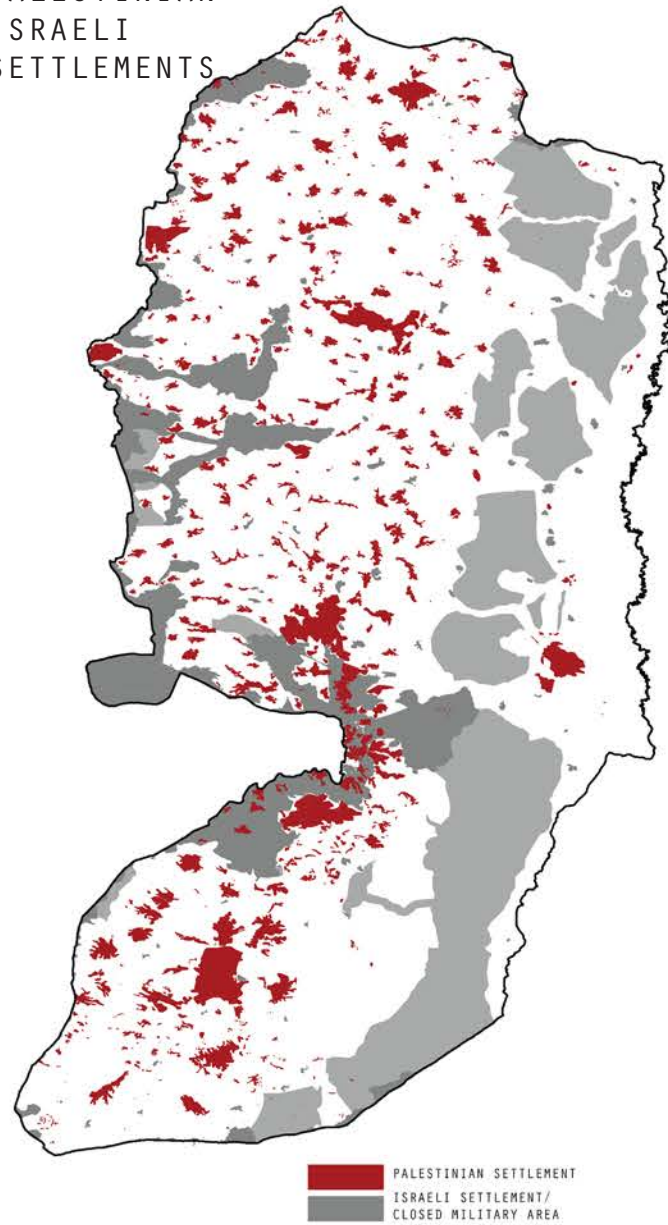
In this project, I also undertook using the tools of landscape architects in a more subversive way. For instance, I utilized the Grasshopper plug-in for Rhino 3D to analyze the area of the West Bank. I began to investigate physical intersections between settlements and roadways or Israeli-controlled areas. This analysis further subdivided the West Bank between settlements within Area A and Area B; it was strikingly clear how few settlements are solely within Area A and many are in Area B.

By seeing the landscape in this way, it becomes clear that top-down design is a way in which Israel (and the West Bank) exercise its power to oppress Palestinians.

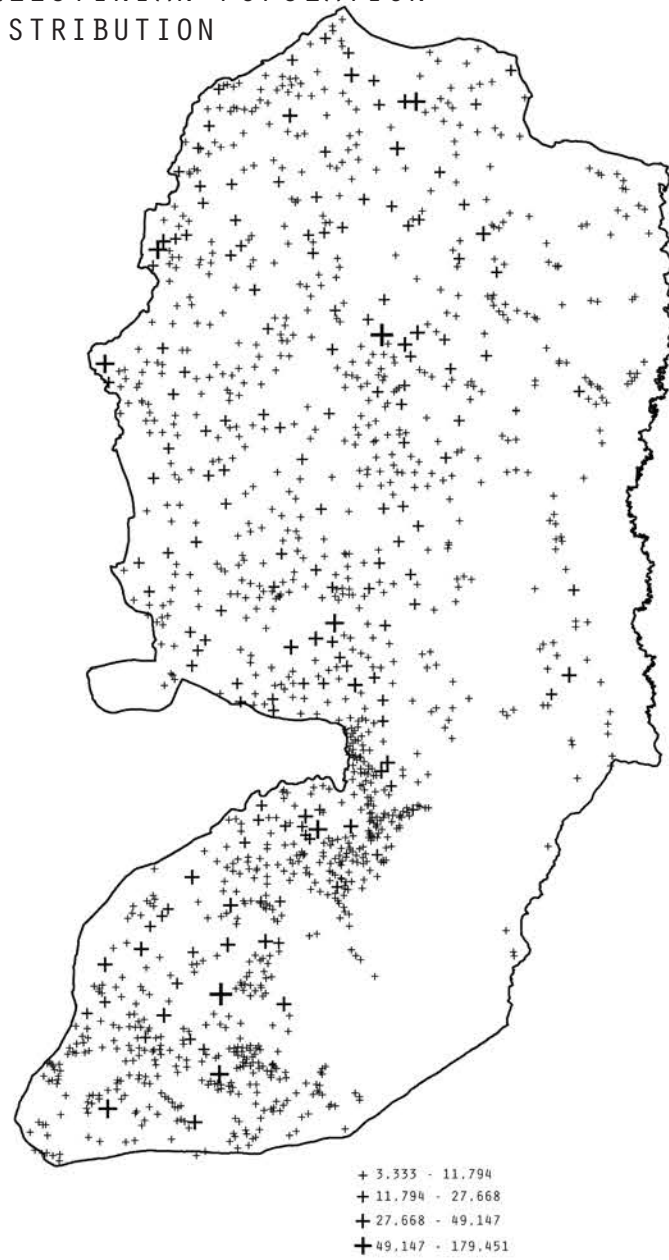


This map demonstrates how Palestinians who live in the West Bank have minimal access to the entirety of the land. Their settlements are scattered with very few roads and many checkpoints between them. Area A settlements have far less mobile autonomy than do Area B settlements, most likely due to Israel's greater involvement in Area B.

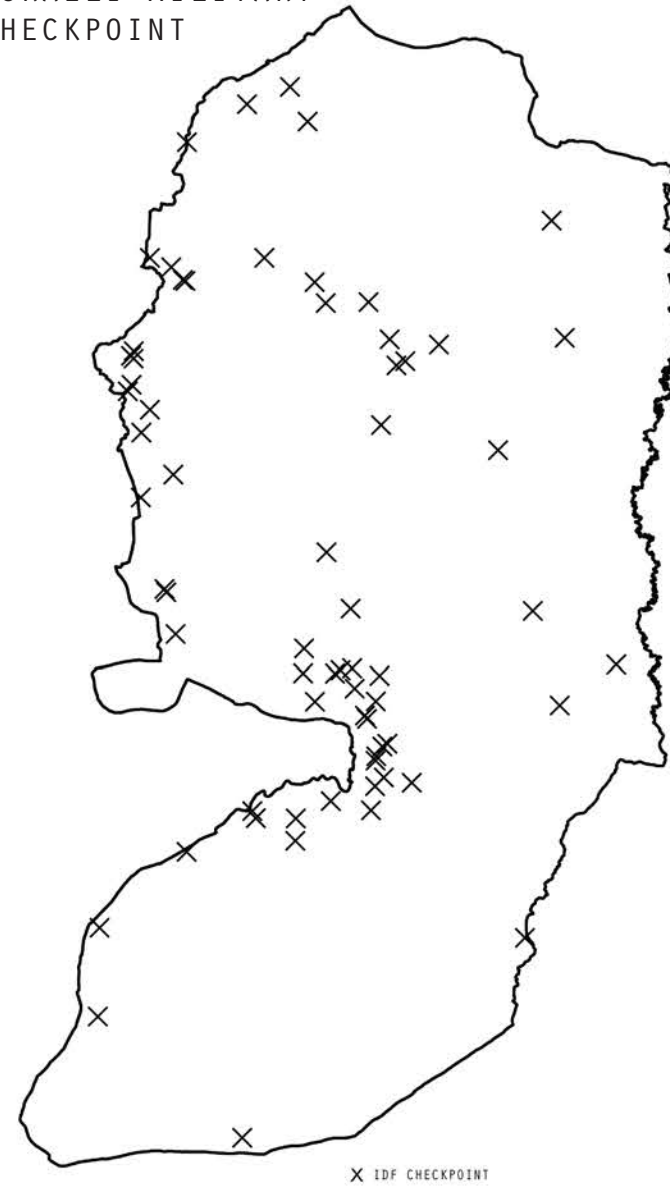
PALESTINIAN +
ISRAELI
SETTLEMENTS



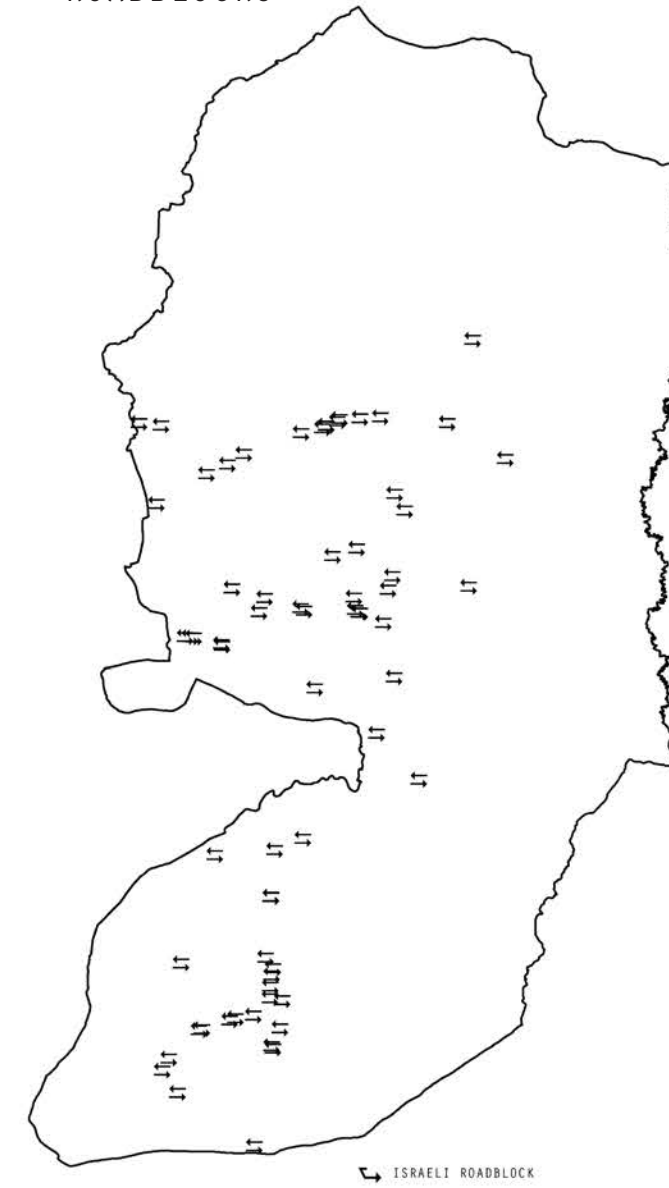
PALESTINIAN POPULATION
DISTRIBUTION



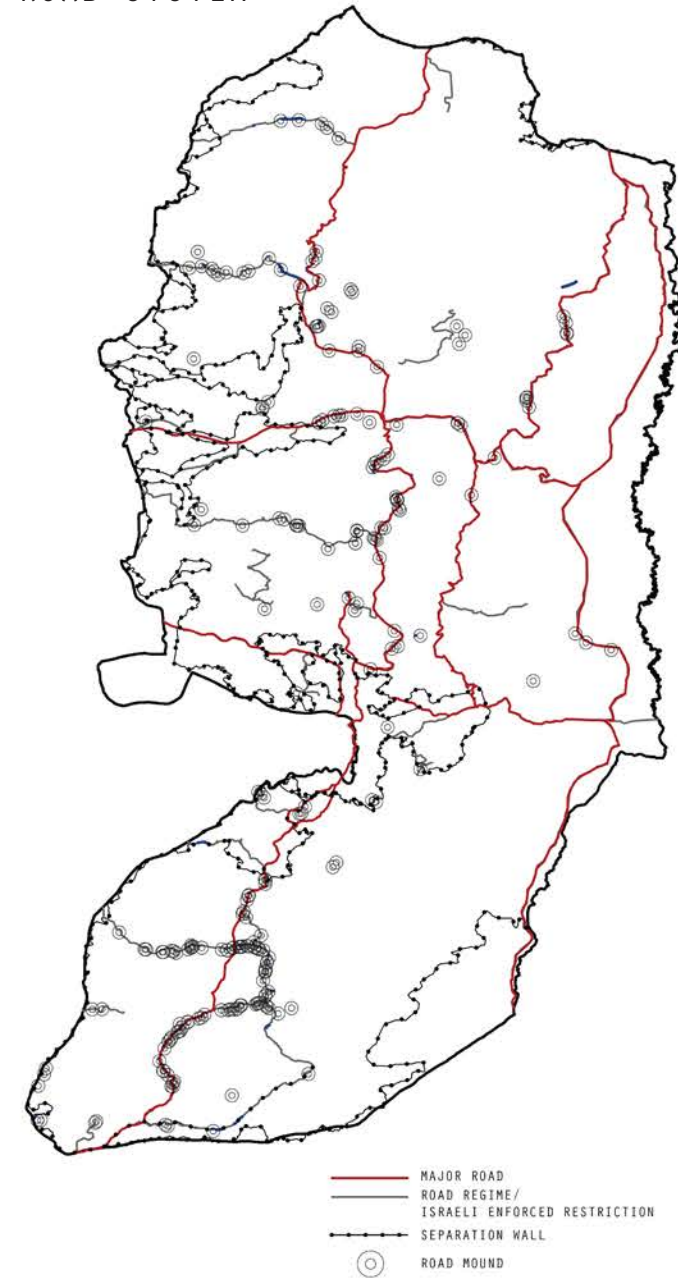
ISRAELI MILITARY
CHECKPOINT



ROADBLOCKS



ROAD SYSTEM



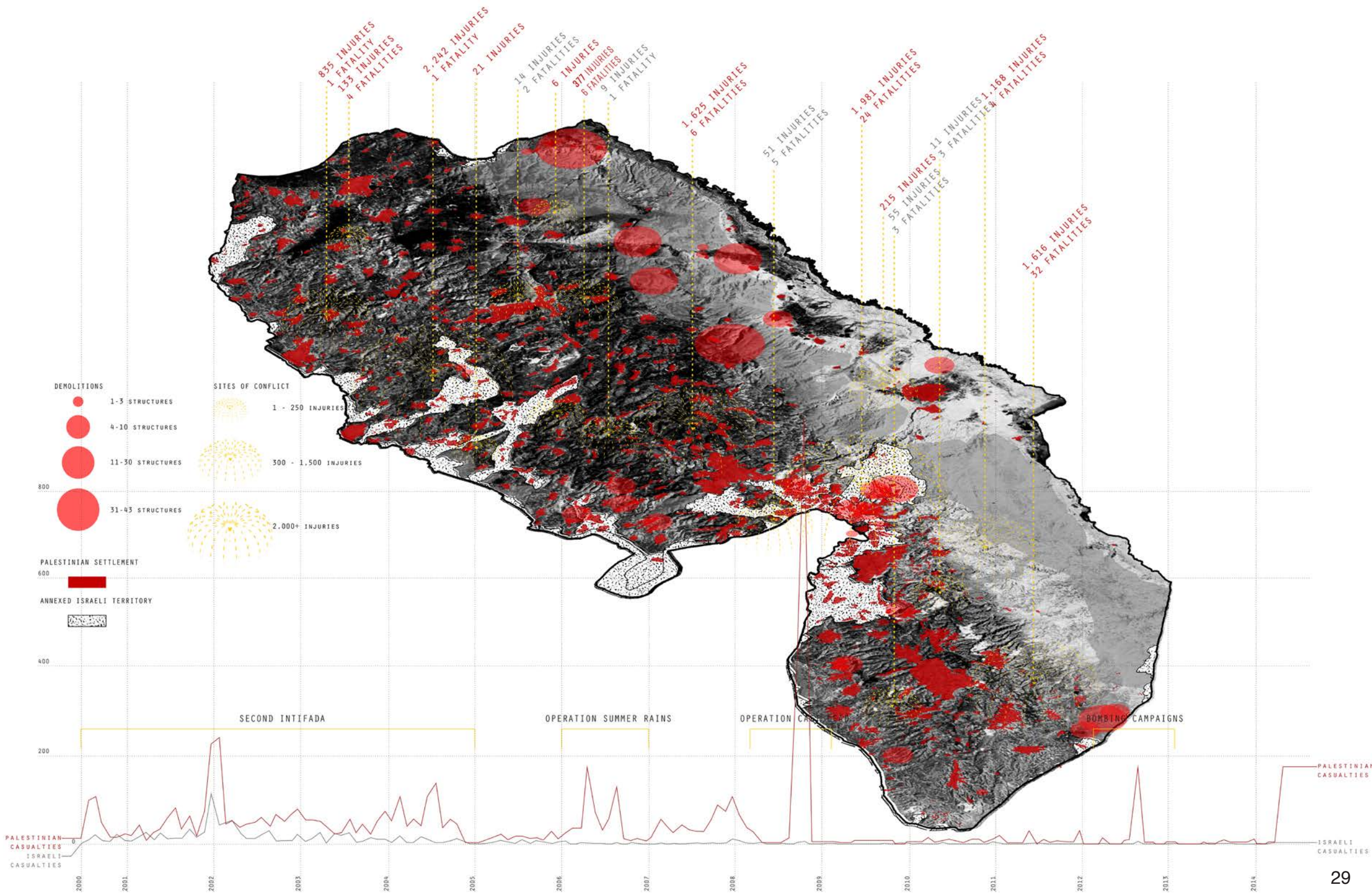
+ SITES OF CONFLICT

Violent conflict between Israel and Palestinians occurs at an alarming rate, often injuring, killing, and displacing thousands of people. The magnitude of violence is also broadcast to the world by media reports documenting the atrocities committed by the Israeli military and by Palestinians pushing back against violence and injustice inflicted upon them. No violence is justified, but the power dynamics and the specific modes of violence that differ between Israel and the Palestinians must be noted.

Violence committed by Israel is usually done through military force with tanks and armed invasions. Palestinians commit deliberate attacks on Israeli citizens, either in Israeli territory or in Israeli settlements within the West Bank.

The map on the right is an attempt to spatialize this violence, also juxtaposing sites of violence with sites of demolitions ordered by the Israeli government. The data represented in the graphic was collected over a two month period, between October and November, in 2015, while the demolitions data was recorded for one, twelve month period.

This information is then looked at holistically in the graph on the bottom of the page, which indicates the major disparity between deaths of Israelis and Palestinians. While no violence is justified, the use of excessive military force by Israel has inflicted far more deaths and injuries on Palestinians than civilian attacks by Palestinians have inflicted on Israelis. Additionally, the high disparity between injuries and fatalities is worth noting, as the Israeli military aims to injure more people than kill them to minimize the discussion of violence in the media.



+ DESIGNED OPPRESSION

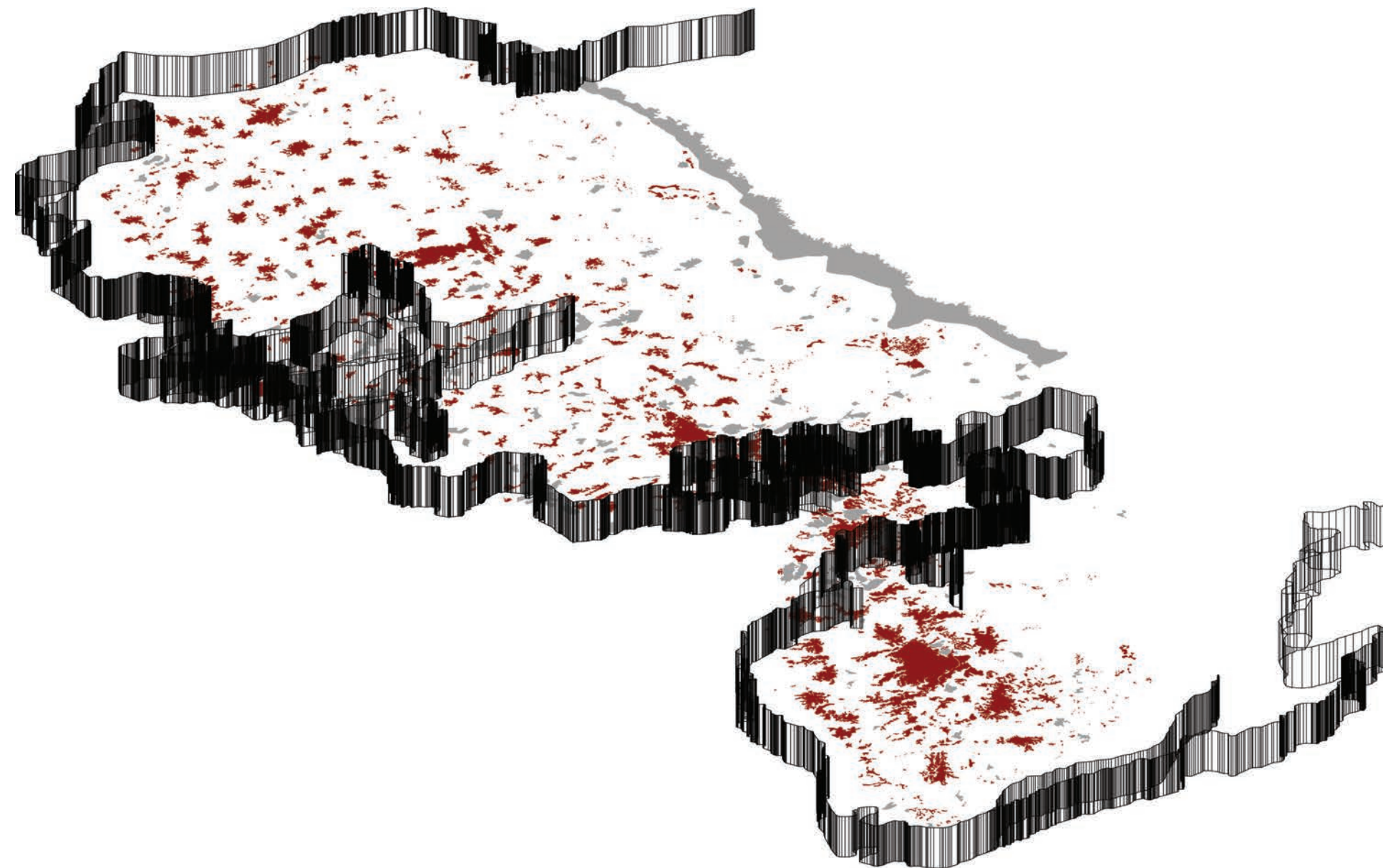
One cannot adequately address the Israel-Palestine conflict without examining one of its most prominent, symbolic, and devastating parts: the separation wall. Known formally as “the fence,” the wall spans most of the border between the Occupied West Bank and Israel. In some places, it exists as a twenty-six foot tall concrete wall, in other places it stands as a fence, and in some, less populated regions, it has yet to be constructed.

After numerous and massive violent confrontations between Israel and the Palestinians, including the Second Intifada of 2000, the Israeli government conceived of constructing the wall as a security measure to protect the country and its people from future attacks by the Palestinians. While the wall was

initially proposed as a temporary measure to slow the wave of violence, it has since come to stand as an attempt by Israel to secure jurisdiction over more land than the Green Line dictates. The wall has also come to symbolize Israeli territorial expansion, and the oppression of the Palestinian people, as it suppresses their mobility and their right to move freely.

During the discussions with the Israeli military about the design and construction of the wall, Weizman quotes a military official as saying, “The route drawn by petitioners is unacceptable because it does not take into account the threat to settlements. Placing the fence so close to settlements might put them under constant fire...the fence must run on top of the hills to generate topographic surveillance in the valley, as you drew it here, it would be constantly exposed to sniper fire” (Weizman 75).

The wall was a massive shift in power dynamics in the conflict between Israel and Palestine. It solidified Israel’s hegemonic control of the region and demonstrated the resources Israel was able to exercise in oppressing the Palestinian people. As Weizman states, the occupation of the West Bank “saw Israel’s control of the enclave transformed from a physical occupation -- the territorial system of control grounded in a network of military bases, roads and settlements...meant to keep the entire population close to the minimum limit of physical existence,” (Weizman, 81).



+ THE WALL AS A LANDSCAPE



A: AGRICULTURE | MOUNTAINOUS REGION



F: AGRICULTURAL CENTERS | VILLAGES



K: DESERT VILLAGES | MOUNTAINOUS TERRAIN



P: NATURE PRESERVE | DESERT TERRAIN



B: FORESTED REGION | URBAN CENTERS



G: AGRICULTURE | URBAN CENTERS



L: URBAN CENTERS | MOUNTAINOUS TERRAIN



Q: AGRICULTURE | URBAN CENTERS



C: AGRICULTURE | URBAN CENTERS



H: DESERT TERRAIN | OUTPOSTS + CONTROL CENTERS



M: DENSE URBAN CENTER | DENSE URBAN CENTER



R: DESERT TERRAIN | DESERT TERRAIN



D: MOUNTAINOUS VILLAGES | URBAN CENTERS



I: DESERT VILLAGES | DESERT TERRAIN



N: MOUNTAINOUS VILLAGE | DENSE URBAN CENTER



S: NATURE RESERVE | MOUNTAINOUS TERRAIN



E: URBAN CENTERS | MOUNTAINOUS TERRAIN



J: DESERT VILLAGES | URBAN CENTERS

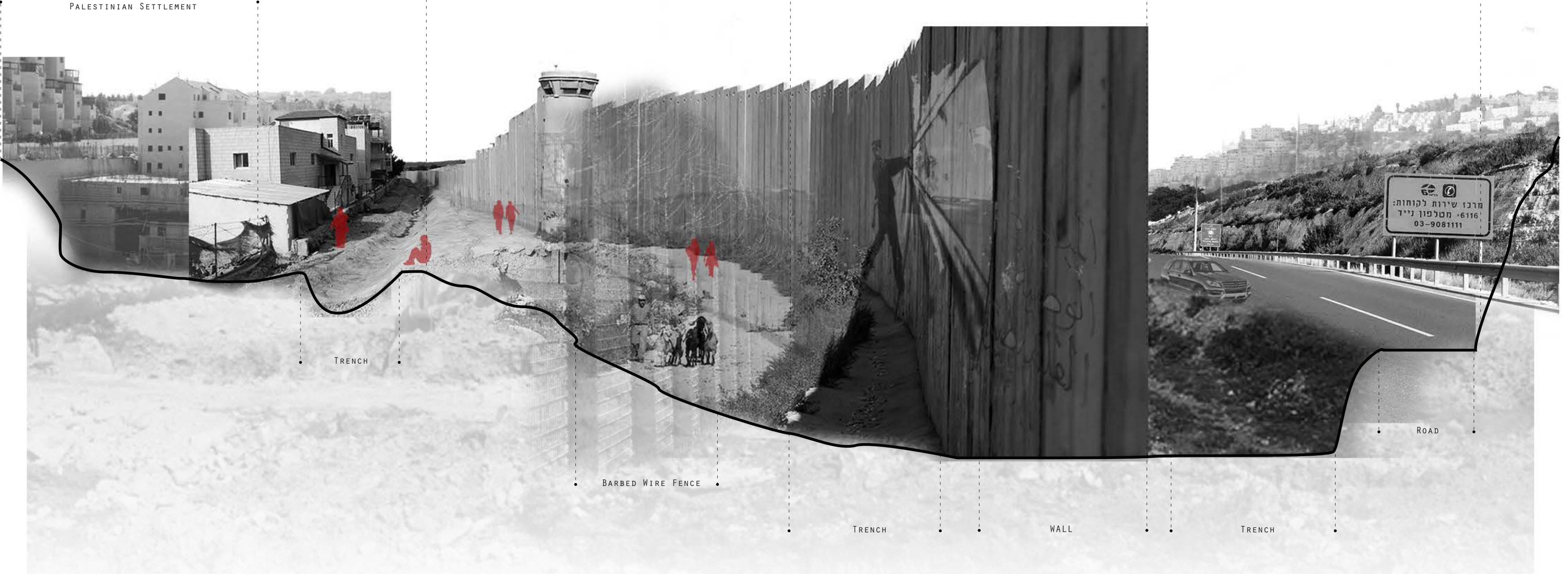


O: NATURE RESERVE | URBAN CENTERS



T: DESERT TERRAIN | MOUNTAINOUS TERRAIN

+ THE WALL AS A LANDSCAPE



+ THE COUNTERMONUMENT

The wall, as a physical structure, has profound implications for both Palestinians and Israeli's on the ground. For many Israeli's, the wall represents protection from people who want to see the eradication of Israel and Jewish people. For Palestinians, the wall symbolizes an apartheid system that denies them access to land they believe they have the right to.

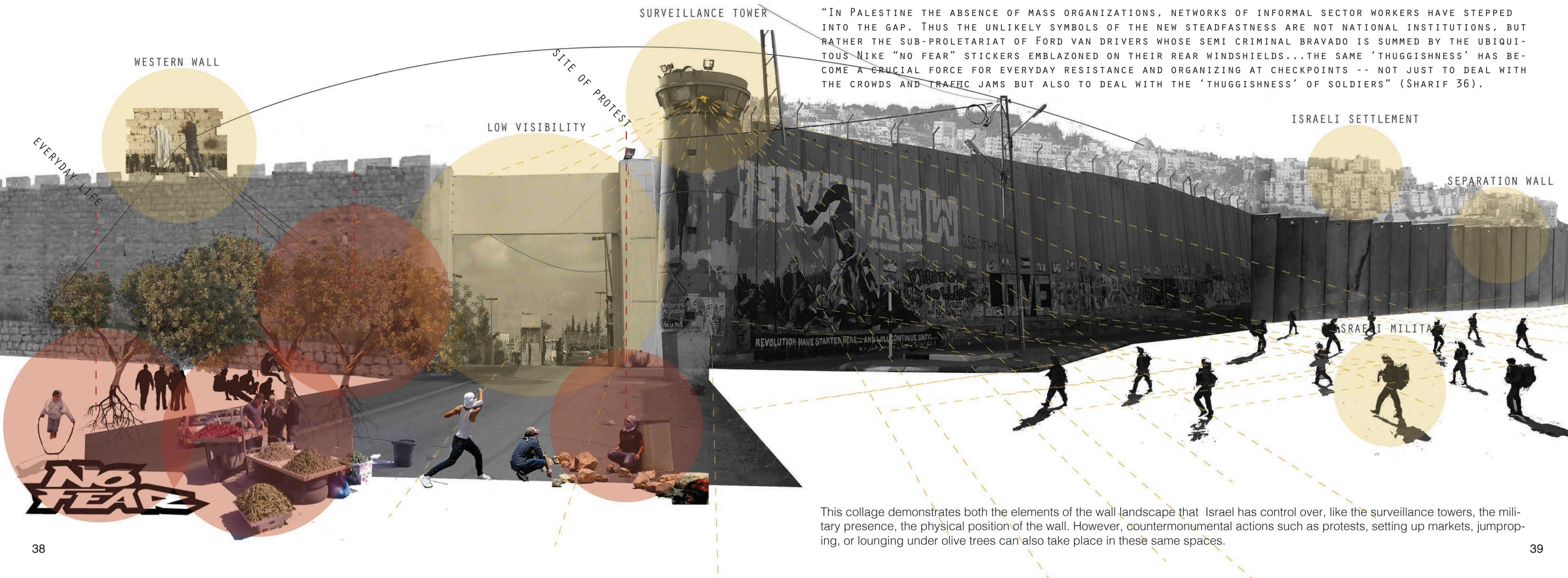
Regardless of one's views, the wall is a stark representation of Israeli power. The wall demonstrates the access to resources, the military capabilities, and the claim to the West Bank that Israel has, while simultaneously demonstrating the inability of Palestinians to equally combat that power. In this way, the wall can be seen as a monument of Israeli hegemony in the West Bank.

In discussing Lefebvre's conception of monuments, Turkish geographer, Basak Ertur states, "Lefebvre suggests that the didactic function of monumentality, the clear intelligibility of its simple message, masks 'the will to power and the arbitrariness of power beneath signs and surfaces which claim to express collective will and collective thought.' So monumental spaces attract protest and oppositional political claims not only because they provide the most symbolically charged sites for the contestation of arbitrary enclosures of the political, but also because that's where the cracks are most easily revealed" (Ertur 104). Ertur brings up the idea that a monument is an expression of collective thought, and in the case of the wall, it is a statement of how Israel views its position in the West Bank against that of the Palestinians, regardless of how many Israelis disagree with the existence of the wall.

However, if there exists a monument to express collective thought, then can there also be a countermonument to express the collective thought of those who are erased or oppressed because of the monument? Ertur states, "In monuments of victory, past vulnerability is often erased altogether along with the erasure of the victims of the depicted triumph...[Countermonuments] produce public memorial artifacts that would neither erase nor appropriate the memory of violence in an anesthetizing closure that shores up the current order" (Ertur 110). She goes on to say that countermonumentalization is "'the visualization of a certain aesthetic' through oppositional social practices and movements... aesthetic refers to the 'heterogeneous experiences of sensuous perceptions embedded in the fabric of life,' which are otherwise repressed by the political aesthetics of monumental transmission" (Ertur 110).

On the left: Photo collages exploring modes of resistance near the Separation Wall, be it protest, communicating across the other side, drawing on the wall, or trying to climb to the other side. Photos by Rebecca Heyl and Oren Ziv.





DESIGN

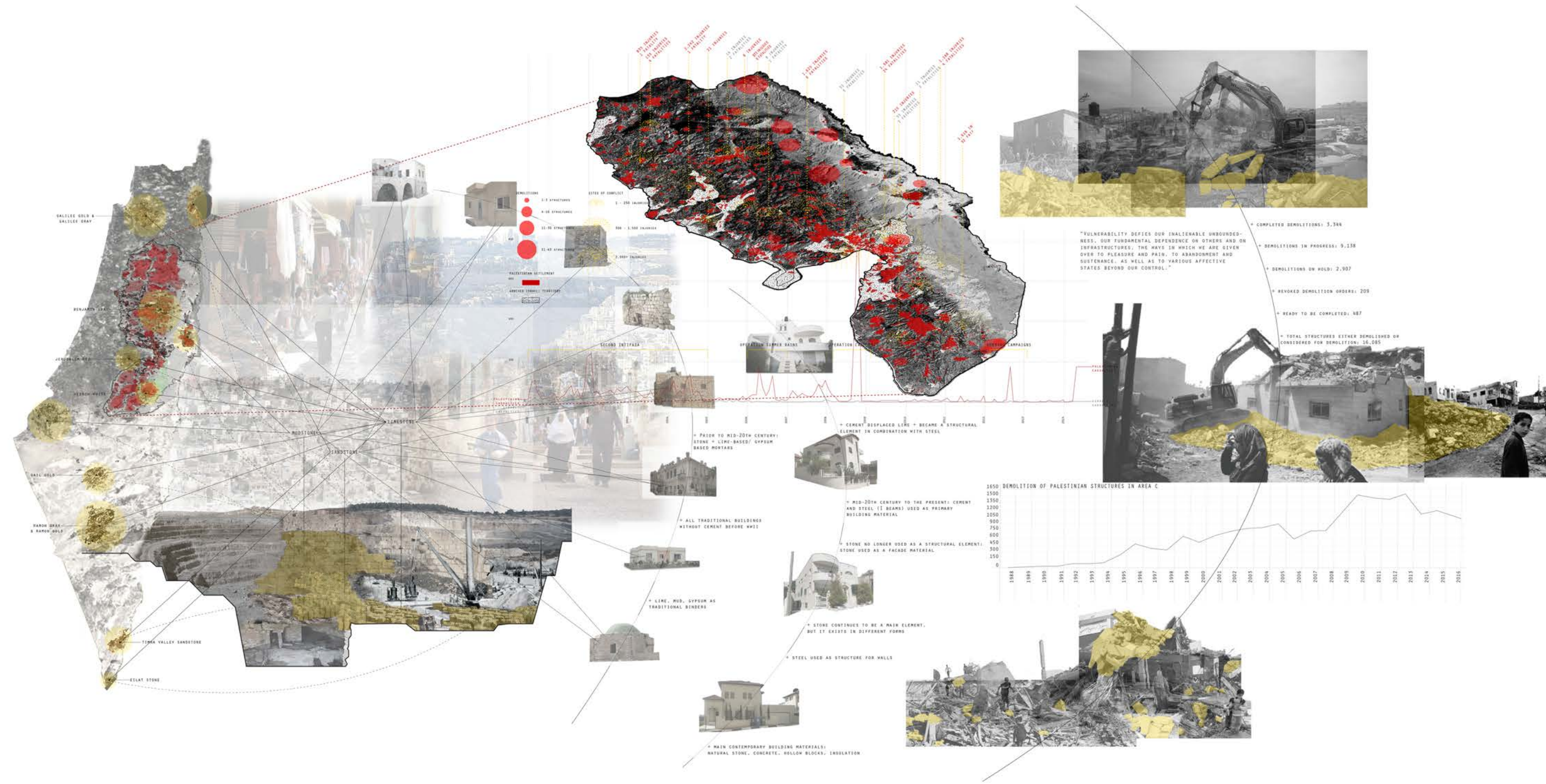
+ RUBBLE

To make room for Israeli settlements in the West Bank, or to access land, water, or resources, the Israeli military schedules structures in the West Bank to be demolished. These structures range from homes, to temples, to businesses. Often the tenants of these structures are notified shortly before the demolition is scheduled to take place, leading to loss of valuable property and loss of life. According to the United Nations Office for the Coordination of Humanitarian Affairs, over 16,000 structures have either been demolished or are scheduled to be demolished (OCHA).

The origins of these structures are sometimes thousands of years old, and the materials themselves--limestone, sandstone, and mudstone--have a long and revered history. For centuries, buildings and structures throughout

the region used limestone, sandstone, and mudstone as the foundational structure. Even after the First World War, when concrete and steel became the main building materials, stone was still used for facades in order to adhere to a centuries-old tradition.

The drawing on the right attempts to schematically trace the history of stone as it was originally mined from ancient quarries. The juxtaposition of the stone houses with the “sites of conflict” drawing underscores how so much of the historic stone has been reduced to rubble because of the consistent violence in the region. In addition to violence, the scheduled demolitions only add to the piles of rubble that are scattered around the landscape of the West Bank. While the stone has taken a new form as rubble, it can still be used as a material in a design that will create spaces of resistance.



+ RUBBLE AS A COUNTERMONUMENT

Rubble, a material with so much complexity and history, is the perfect medium with which a countermonument against the Separation Wall can be constructed. Weizman quotes Marc Garlasco, a human rights analyst, after he visited the Palestinian territories: “When I arrived at Zeitun, I saw only four homes untouched. I figured out they must have been the headquarters or the OPs [observation posts] for the soldiers, the anchors of the operation. The rest of the neighbourhood was reduced to all kinds of crushed concrete, iron bars and a lot of rubbish...We needed to reconstruct the way this destruction took place... From this rubble I wanted to put together the battle story. I looked in the destroyed structures and the surrounding areas for signs of military activity and of exchanges of fire between Israeli and

Palestinian forces...Aerial bombardment, artillery fire, tank fire and small arms fire have each their specific signature...” (Weizman 119).

The rubble, therefore, exists in abundance and can lay the foundations for a countermonument. The deconstruction, gathering, moving, and placing of rubble to create new forms can introduce an entirely new process for collective agency among Palestinians. This collective agency in creating something new, something subversive, and something liberating is one way in which power is taken away from Israel and is given to the Palestinian people.

Ertur states, “This is intimately connected to the question of vulnerability...In this sense, countermonumentalization operates as a reclamation of vulnerability, a form of reattunement to vulnerability” (Ertur 110).



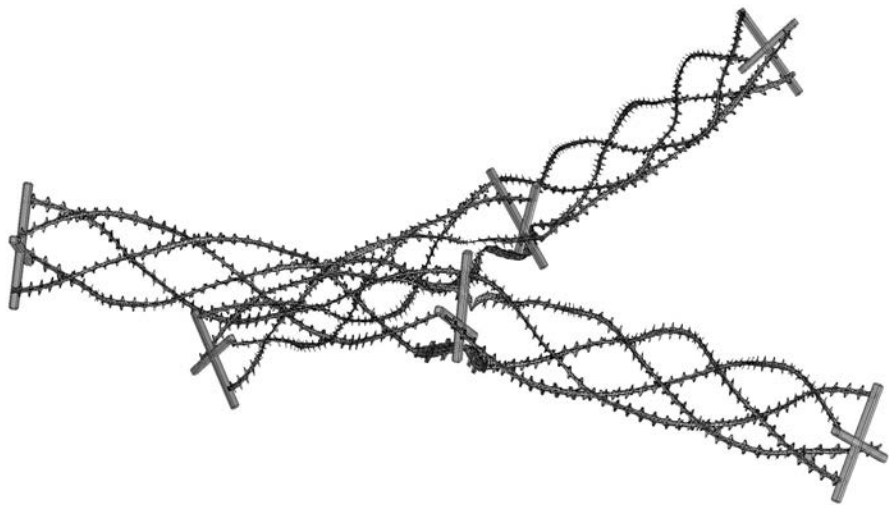
+ TYPOLOGIES & MATERIALS OF RUBBLE

“THE VISIBLE RUIN PLAYS A MAJOR ROLE IN THE PUBLIC DISPLAY OF THE FACTS OF DOMINATION AND VIOLENCE; IT DEMONSTRATES THE PRESENCE OF COLONIAL POWER EVEN WHEN THE COLONIZER IS NOWHERE TO BE SEEN” (WEIZMAN 141).

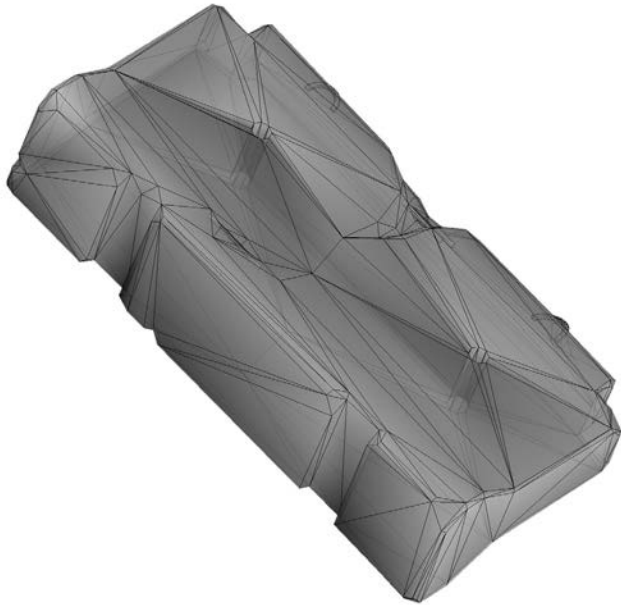
RUBBLE PILE



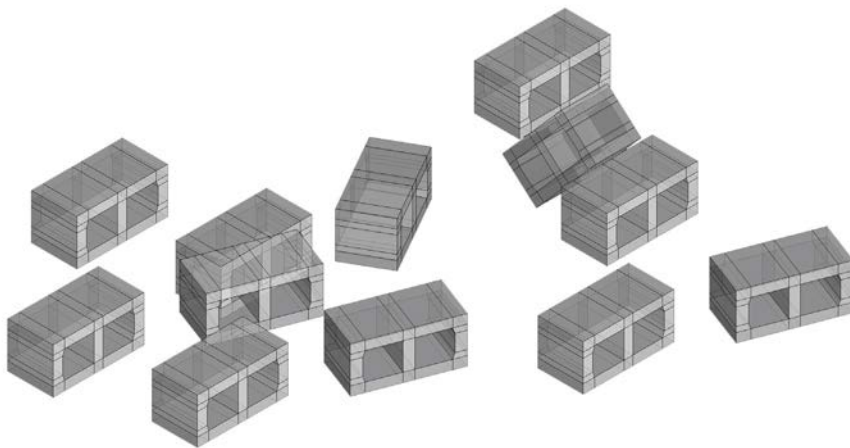
BARBED WIRE



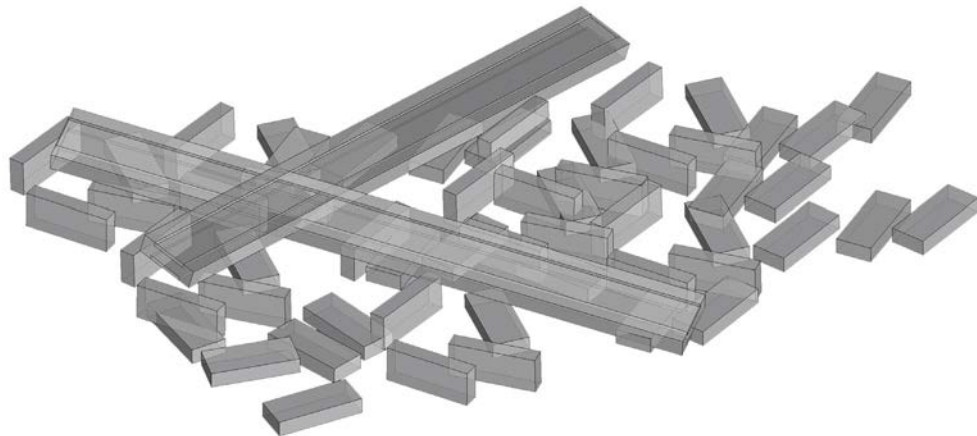
BROKEN CONCRETE



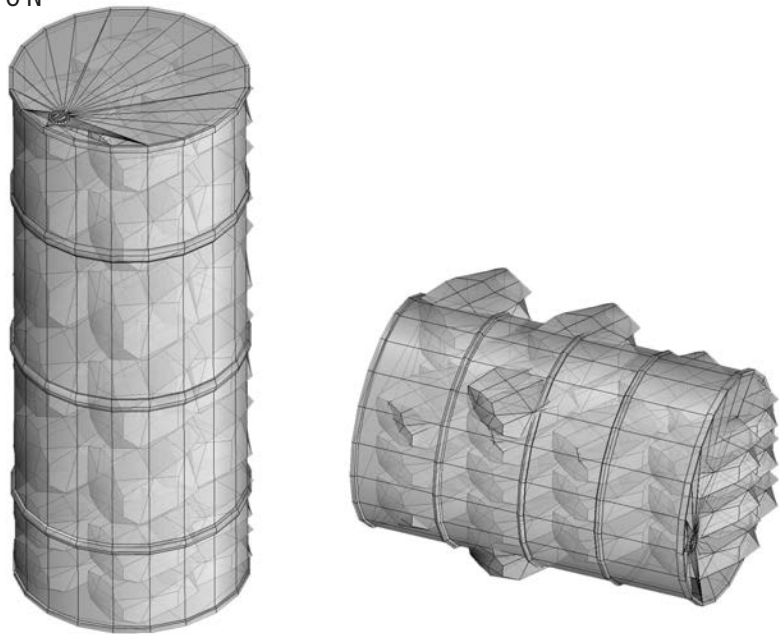
CINDERBLOCK



BRICKS + BEAMS



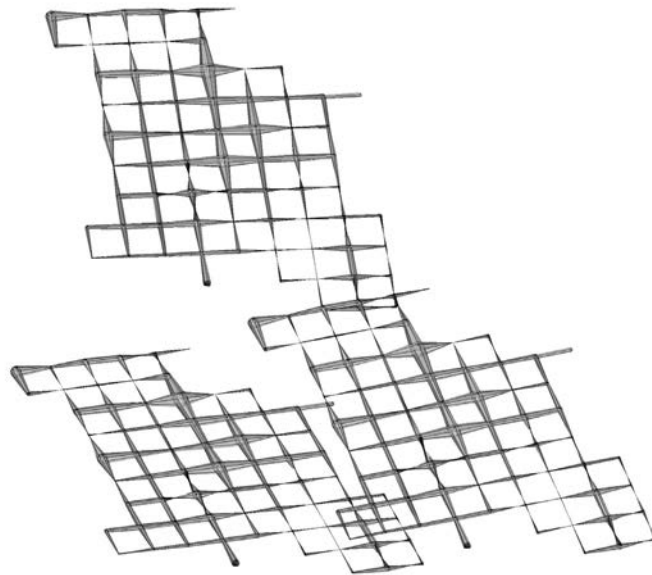
“GABION”



CONCRETE ROADBLOCK

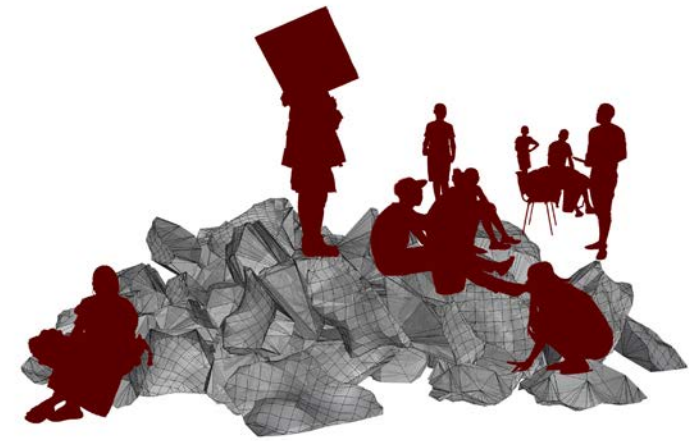


REBAR + GRATE

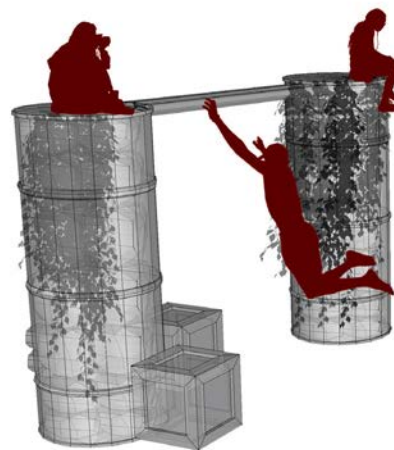


+ RUBBLE VIGNETTES

I. PILE / HEAP



II. "ELEVATED WALKWAY"



III. TOWER



IV. BICYCLE RACK



V. SEESAW!



VI. DECONSTRUCTION



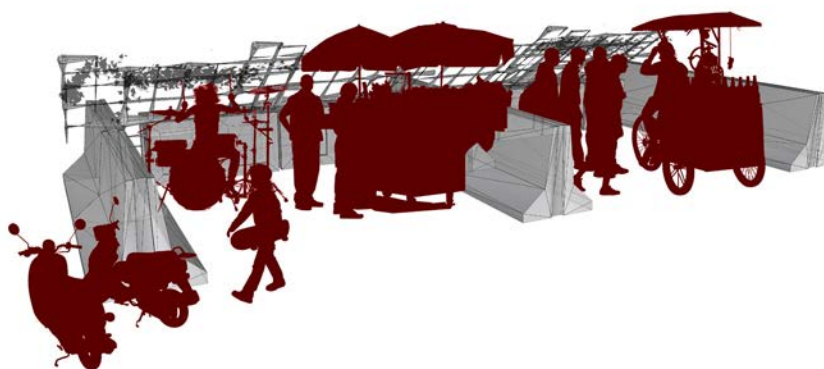
VII. TOWER OF FLIGHT



VIII. RESTFUL PLAY



IX. MARKETPLACE



X. CROSSING



+ MOVING THE RUBBLE SCHEMATICS

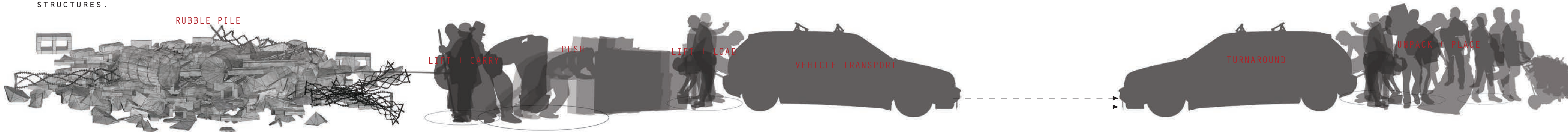
MOVEMENT OF RUBBLE I

IN THIS DIAGRAMMATIC SECTION, COMMON HUMAN BODY MOTIONS SUCH AS BENDING AND LIFTING, AND TWISTING AND PASSING ARE UTILIZED TO TRANSPORT RUBBLE FROM DEMOLISHED STRUCTURES TO OTHER SITES NEAR THE SEPARATION WALL. COMMUNAL WORK AND MOTION ALLOWS FOR A BOTTOM-UP CREATION OF SITES OF RESISTANCE.



MOVEMENT OF RUBBLE II

IN THIS DIAGRAMMATIC SECTION, COMMON HUMAN BODY MOTIONS SUCH AS BENDING AND LIFTING, TWISTING AND PASSING, AND PUSHING ARE UTILIZED TO TRANSPORT RUBBLE FROM DEMOLISHED STRUCTURES TO OTHER SITES NEAR THE SEPARATION WALL. ADDITIONAL RESOURCES LIKE VEHICLES OR WHEELBARROWS ARE USED AS THE NEXT LEVEL OF MACHINERY FOR CREATING NEW STRUCTURES.



+ CREATING THE COUNTERMONUMENT

In the drawing below, the movement of rubble schematic drawing is overlaid on a collaged image of the wall landscape to begin to re-imagine these spaces.

As Ertur states, “What moves us to collective action, even when it is most unexpected, is the felt necessity to reclaim anew a world that fails to contain the ecstatic dimensions of our being, a world that abandons us to our private political irrelevance, if not destitution...Resistance,, then, may be understood as a reclamation of vulnerability, even when it appears as its very defiance through heroic acts by ordinary people who put themselves on the line. In other words, we resist not just despite vulnerability, but perhaps because of it and for its sake” (Ertur 118).



+ EXPLOITING THE CRACKS IN THE WALL

These new forms of rubble, acting as countermonuments, elevate the Palestinian narrative, they bring people together, and they allow for a populist creation of spaces that are defined by and for Palestinians. By creating these new structures, Palestinians are emboldened and the landscape of the wall begins to change.

The exact forms I have depicted are just speculations and educated guesses as to how rubble can be re-used or rather, re-occupied, to push back against the way of life that Israeli hegemony has given to the Palestinians. In that sense, these rubble forms are not meant to be permanent, or to be houses or large structures. They are meant to give agency, to create conversation, to represent people's dreams and their pain.



This drawing represents the simultaneous processes of creating the countermonument and then exploiting the cracks in the monument. Ertur describes the goal of the countermonument by saying, “Its aim is not to console but to provoke; not to remain fixed but to change; not to be everlasting but to disappear; not to be ignored by passersby but to demand interaction; not to remain pristine but to invite its own violation and desecration’...[It] defies monumental premises of representation, closure, fixity, stasis, continuity, durability, pristineness, as well as the traditional hierarchies between maker, object, and audience...embodying something of the ecstasis of resistance” (Ertur 112).



CONCLUSION

+ CONCLUSIONS & QUESTIONS

At the outset of this project, my aim was to use a designer's tools of representation to start a conversation about power in design. For years I had been thinking about designers' responsibility in creating, perpetuating, and worsening the spatial marginalization of oppressed peoples, mainly through gentrification or through relegating low-income communities of color near poor or degraded environments. I certainly don't pretend that I can solve all of these issues, nor do I think I know how to, but I believe that I have developed the tools to get people talking about it.

For that reason, I chose to focus on the Palestine-Israel conflict as a way to explore all the ways in which space and design are used as the primary tools to oppress Palestinians. Most of my

opinions and information on this topic before beginning the project came from reading news articles or historical accounts; I had never really encountered the idea that landscape architecture and architecture were so central to the problem. The more I began to research and seek out Palestinian and Israeli literature on oppression through design, the more I began to see that design was everywhere. Design appeared in how the wall would be constructed, where the wall would weave through the landscape, where roads would be paved, where checkpoints would be established, and so on. The entirety of the West Bank was designed in plan view, with people in power standing over maps and drawing completely arbitrary lines and making arbitrary decisions, rarely thinking about the insidious consequences said decisions would have on the people who do not benefit from them. This design process would seem

quite familiar to my colleagues and counterparts in the profession. It's not unusual to look at a map and design from above.

From the beginning, one of my intentions for this project was to never design or make decisions in plan. I personally default to designing in plans for most design projects I've taken on throughout my academic career, so this was especially difficult for me. But it was also a challenge to the system of power that designers inherit when they take on a project. How will you make decisions? How will you understand the repercussions of those decisions? Aside from my mapping investigations, all designs were conceived of and thought through in section and section perspective as a way to always be cautious of the impact of the design itself.

The re-use and re-occupation of rubble

is an investigation I chose to examine throughout this research process. There was something emotionally devastating about all of these demolished homes and structures, and as a designer, the reimagining of that material into something new and different is always a unique challenge. For this particular project, however, I chose to stay away from being overly prescriptive about what exactly should be done with that rubble. I created several vignettes to show how I envisioned the rubble being used, but there is no absolutist use for it. Rather, the point is to devise a system or an idea to get people working together, in a form of collective action that restores agency and solidarity to people who have had it stolen from them time and time again.

The question of what design can do along the wall in the West Bank is still up to be answered. I do firmly believe

in using rubble as a foundational material for creating countermonuments, but how it should be used is not for me to say. Designing and building anything in the West Bank presents numerous challenges, getting resources and permission of sorts, as some examples. But, there is still the possibility of creating.

This, by no means, solves the conflict that has become increasingly fraught across the political spectrum, religions, and nationalities. What I offer through this project is a reckoning for people—designers or not—to witness this conflict not through political echo chambers or slanted news sources, but instead through the spaces it most powerfully affects. This issue is about land, and about how one group in power has manipulated that land to its advantage at the cost of others; that is how this issue should be viewed. And who better to look at it than a designer of space?

My lasting thoughts on this project and this topic are focused on the future. So much of the theory I have read through over the past few months—be it Lefebvre on his conception of territory or Ertur on countermonuments—has expressed the volatility and the ephemeral nature of political contestation and resistance. Each day, the conflict between Palestinians, Israelis, and the world worsens, with lives being lost and histories being erased. What can design do when every thing in this region, living or inanimate, is at risk of disappearing tomorrow? A moment of resistance and empowerment may only be a moment. But that should not deter us from this work. Rather, it should encourage us to dive deeper and fight harder to make these moments of resistance become lifetimes of equity, justice, and liberation.

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